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WE have received the programme of the examinations of the American College of Musicians, which, we understand, is now a New York corporation. It confirms us in our belief that the so-called college is a still-born affair. Either the plan proposed will be adhered to, or it will not. If it is, those who are able to pass the proposed examination will not need the indorsement of the so-called college—if it is not, if the bars are let down, the degrees will have no meaning whatever. The wonder to us is that sensible men should give so visionary a scheme any support. Experience is a good teacher, however, and they will be wiser in a year or two.

LISTENING to the operas of the modern German school, with their unnatural and destructive taxing of the voice, one cannot help but feel that if their composers had, like Haendel and Haydn, Rossini and Gounod, had personal experience as singers, they would have written their scores so as not to treat human throats as if they were made of brass. Nor is it unlikely that their works would have gained in interest and melodiousness by the better knowledge of the capabilities of the human voice. It seems to us that it would be a capital idea for all those who intend to devote their attention to the composition of operas to take a course of singing lessons, so as to become acquainted in practice with the real limits as well as the possible range of the human voice.

ACCORDING to reports that seem reliable, this is likely to be the last season of the existence of the St. Louis Choral Society. Interest in its work by its active members seems to have almost died out, and the balance of the society's accounts for the year will show three or four thousand dollars on the wrong side of the ledger. This loss will be borne almost entirely, it seems, by its president, Mr. Brookings. We regret very sincerely the prospective disbanding of the only choral organization now existing in St. Louis whose work is not in some way connected with beer-swilling, and sincerely hope that something may yet be done to keep the breath of life in the dying body. If the society ceases to exist, the St. Louis public will, of course, be blamed, and its lack of musical taste and enthusiasm will be given as the cause of the smash-up; and yet the St. Louis public, though not guiltless, will be less to blame for the result than the

management. The attempt to drive the Musical Union out of the field of orchestral music was an egregious mistake, one that made the Union friends and the Choral Society enemies. The festival given by the Society with the Thomas orchestra, at the opening of the season, was much more expensive than it need have been, and the prices charged to have been paid for the orchestra and accompanying artists are so exorbitant as to arouse the suspicion that if Mr. Brookings did not himself make the contract, it would be well for him to investigate whether some one did not get an enormous commission in the negotiation. A great deal of money in directions where it was not necessary, niggardliness and discourtesy in others, where courtesy alone would have increased the income of the concert and the friendliness of prominent musical people very substantially—these, and the personal unpopularity of at least one of Mr. Brookings' associates, have all contributed to the present amicable condition of the organization. An about-face in the methods of the Society may save it, and we hope that it may be saved. It has a wide field all to itself, a field that needs to be occupied and which we should much regret to see abandoned. A failure now may leave us without a choral organization worthy of the name for years, and this alone is sufficient reason for the friends of music to wish to see such changes made as will make the Choral Society a success.

INTERNATIONAL COPYRIGHT.

IT is a shame that while the U. S. Congress finds time to "set the pegs" for the next presidential election, it seems to have but little leisure and less inclination to settle (and to settle right, for as Lincoln tersely said, "Nothing is settled till it is settled right") the subject of international copyright. The question is purely one of justice and honesty, but the small-bore politicians, who are unusually numerous under the present "reform" administration, are trying to make of it a question of policy. According to these diminutive "statesmen," (Heaven save the mark!) the elementary and natural rights of property are to be protected only in case and in so far as it is profitable to their "constituents" to protect them. They are there to protect the interests of their constituents, they say, and they assume that their constituents are thieves in spirit, if not in fact, ready to approve robbery because they can purchase the stolen goods somewhat cheaper from the thieves than they could from their rightful owners. It is urged that the working classes need cheap literature, and that they can get it only if the present system of piracy be continued. The demagogues think they have a cheap and safe method of making political capital among the working people, and they make the most of their opportunity. The American workman, however, is neither a fool nor a rogue, and he would have to be a good deal of both to be caught with such chaff. He knows very well that though the battle is fought in his name, it is fought in the interest of pirate publishers who are looking to their own interests solely, and that the cheapening of the price is more imaginary than real; he knows further that after he has read his newspapers, which furnish him nineteen-twentieths of his real reading, the time he has left will never enable him to read a hundredth part of the copyrighted works of the better writers. We repeat it, he is not a fool, nor is he a rogue, and were it true that piracy materially cheapens the price of literature, he would be among the first to acquiesce in the passage of a law which would place this nation before the world as a nation of honest men, instead of a nation of tricksters, ready to steal so long as stealing can be indulged in without fear of immediate

retaliation. The demagogues are now the only real opponents of a fair law of international copyright. The larger publishing houses all favor it, regretting that, in the present state of the law, they are themselves compelled, in self-protection against those whose sole business is to reprint foreign works, to occupy the field themselves. Press, authors and publishers should continue to agitate this question until a just and strict law of international copyright has been passed. Robbery is none the less robbery because the victim is an Englishman, a Frenchman, or a German. As we have already hinted, we believe it is demagogues, and this as in other matters, "Honesty is the best policy," to discuss a question of right from the standpoint of policy is to obscure the real issue. There may be a diversity of opinions as to the expediency of the proposed law, there can be none in reference to its justice. Eventually we shall have a law of international copyright, but we believe it will not be until the question is put upon its true basis, that of right and justice, and this demands no long argument, no arraying of statistics, but simply an appeal to the consciences of our people, who are essentially honest, and who will, when they correctly understand the issue, speak with no uncertain tone to their mis-representatives in Congress and demand that their good name be no longer used to bolster up an evil practice.

THE OPERA.

IT is perhaps natural that the average professional musician, whose life is spent mostly in the study and teaching of music as such, should claim for music supremacy whenever it comes in contact or enters into combination with any other art, and should resent the trammels which confine music in opera within the limits of dramatic situations. He loves instrumental compositions because they can be reduced to the technical forms with which study has made him familiar. In these, music is its own master. On the contrary, in opera (and to a considerable extent in all lyrical compositions) the poet or dramatist determines at least one of the elements of its form, rhythm, and his work indicates throughout the path which the musician should follow. Follow! that is the shocking word, the shocking fact, the fact which leads many musicians to sneer at the opera as an inferior grade of musical creation, a formless form, a mere series of short compositions loosely strung together. They see the musicality of the composition interrupted, they know little, as a rule, and care less, for the dramatic unity and fitness which has been preserved by this sacrifice of musical development. Not unfrequently, they say, and probably believe, that any one can write an opera, but for them, they would atopt to nothing less than a symphony. We are not prepared to say that these gentlemen might not write a very correct symphony, but we submit that, if they were to try their hand at opera, they might find the supposed easy task an impossible one for them to accomplish. The fact is, that of all the forms of musical composition, the opera is the one which demands the most varied knowledge, the widest sympathies and the greatest inspiration, both for its creation and its proper appreciation. The most varied knowledge and the widest sympathies because opera is a complex work. Its principal element is the drama, and here it demands of the composer or critic a considerable knowledge of the human heart, and no small degree of literary attainments and taste; another element, and an important one, is the spectacular, and here it calls for knowledge and taste akin to that of the painter. Finally, it demands from the composer the greatest inspiration, because it necessitates inspiration sufficient to enable him to overcome the

difficulties thrown in his way by the dramatic requirements of the work on the one hand, and the limited capabilities of stage choruses on the other, and to shape these very difficulties into new beauties, even as the skillful poet makes the slavery of rhyme give added grace and strength to his flight. This knowledge, these sympathies, this inspiration, this ultra-classicist seldom possesses, as is evidenced by his ultra-classicism. To him the essence of art is form. To those upon whom he looks down with pitying condescension as mere composers or lovers of opera, form is but the frame, which, whatever its own perfection, is as likely to contain a dead and a masterful corpse, and the essence of art is to be sought and found in the adequate expression of inward beauty or sublimity. We believe the latter to be the correct view and think that the single fact will suffice to establish its truth. The fact we allude to is that the entire absence of musical form is not unfrequently an element of beauty or at least of sublimity. Witness the ancient kinds of liturgical music. This fact the ultra-classicist will himself admit, if he be not upon his guard, the modern recitativo because its best examples are, as we have just stated, hoary with the rime of many winters. Of course, essential beauty may reside in a symphony as well as in an opera, (as in Beethoven's masterpieces) and musical beauty in absolute music is more pure, less tinged by the influences of other arts, but this is not the very reason it is less intelligible to the listener. In one sense, opera is programme music, its text being a running commentary, so to speak, an explanation of the music that is set to it, as, indeed, in another sense, the music is an explanation of the text to which it is set. We have heard of "symphonic operas." They are impossible, and in so far as an opera composer asks the symphony, his work, as opera, must necessarily be bad, interfering the proper roles of text and music. In opera, as we have already stated, the text must guide; the music may run far above the leaden feet of the *libretto*, but it must soar above the path which those feet trace, or the opera is no longer opera. But it is because it is opera, because its music is tied to a text which the average listener can understand, to a text which deals with human love and human hate, human happiness and human sorrow—idealized indeed, but human still—that it holds and will hold, forever probably, the first place in the estimation of the mass of music lovers. This undeniable fact, the mass of music lovers, it means that so far as present, practical results in the way of fame or emoluments are concerned, they are to be found not in symphonic or fugue work, which is understood only by the few, but in that opera which appeals to the world. If now it be true that musical genius finds good a field for its exercise in opera as in symphony, it would seem to be no surrender of art ideals, but on the contrary, a cherishing of the broadest of these for composer and critic alike to give to their respective fields, their best study and endeavors.

BISMARCK IN OPERA.

PRINCE BISMARCK is soon to appear in opera, in New York city, for the benefit of the Poles whom he has driven from their homes. This is to occur at a concert for the benefit of the Polish National Benevolent Association, and the Prince will appear under the management of Chevalier de Kotski, who is the author of the opera.

The opera is written to illustrate the tyranny of Bismarck, the expulsion of the Poles, and the consequent freedom of America. As the plot is given it is peculiar.

"In the first scene the Sultan of Zanzibar appears much harassed in his mind as to how he shall get rid of certain of his subjects who are troublesome not only to him, but to his kingdom. He summons his prime minister, who is made up to represent Prince Bismarck, and who advises his master to drive the objectionable people from his kingdom. This advice is at once accepted, and the Prime Minister immediately proceeds to embody such dramatic changes and incidents as he can. This soon has a solemn effect upon him, and he lies down upon a sofa, but deep sleeps have to him no rest. He is troubled by a nightmare, and he has the required effect, and he sinks into a slumber broken by a fearful nightmare. Representatives of the various nationalities appear before him until the time of Poland arrives. Then the scene suddenly changes, and all the trembling images are seen happy and contented beneath the protection of America. This *libretto* gives ample scope for musical and spectacular illustration, and the solos and choruses are said to be very good."

It is said that Chevalier de Kotski has received a pressing invitation from the real Bismarck to visit Berlin immediately after the performance, to enjoy his princely hospitality. Owing to the climatic climate of Berlin, and a fear that Berlin hospitality might be too confining, the Chevalier has respectfully declined the honor, and invited the Prince to come hither and see a country worth having.

WAGNER ON BELLINI.

TUDENTS of Wagner must often have been surprised at what has been stated, especially by his detractors, that at one time of his life Wagner was lost in admiration of Bellini. To great justice this accusation has been confirmed by the fact that at an evening concert, which reads almost like a "confession of faith," has recently been brought to light and reprinted in the opera world, the Italian Bellini. To great credit to the *Chicago Tribune*, which appeared in No. 4621 of the *Riga Zuschauer* for Tuesday, 7-19 December, 1881, at which date the Wagnerian *Concordia* was given. Wagner himself was written preparatory to a performance of Bellini's "Norma," which was given for Wagner's presumed presence, and the *Chicago Tribune* stands as follows:—

BELLINI (Oct. 1881).

"Bellini's music—*e. Bellini's* vocal melody—has of late excited so much attention, and kindled so much enthusiasm, even in Germany, the land of the learned, that a closer examination of this phenomenon seems well worth making. That in Italy and France Bellini's melody is found to be charming, is plain and natural; for in Italy and France one hears with the ears, a fact which has led to the use of such phrases as 'ear-tickling' ('Ohrkentelnd'), 'ear-pleasing' ('Ohrschmeichelnd'), 'eye-tickling' ('Augenlücken'), which, *e. g.*, the reading of the scores of so many new German operas, and even the German musical connoisseur has removed his spectacles from off his weary eyes, and for once has freely given himself up to the charm of beautiful melody. But in truth, look deeper into his heart as it really is, and there we find so deep and fervent a longing for the opportunity of singing a full and powerful breath, in order that he may at once feel himself at ease, and be able to rid himself of all the mass of prejudices and preconceptions which have so long constrained him to be a German musical connoisseur, and instead of being content to become a German, he is endowed to the full with the glorious capability of being impressed by the beautiful in whatever form it may present itself. But in truth, how seldom is it that we are really convinced by our silly store of fancies and prejudices? How often has it happened to us that we have been deceived by the performance of an Italian or French Opera, and on leaving the theatre have scoldingly pronounced it a bad thing, and at the excitement we have felt, and on reaching home have been conscience-stricken that we ought to guard ourselves against being too easily excited? But if for once we emancipate from such a subject, and leave our conscience to take care of itself, and at the same time, when we are asked to what it is that has just charmed us, we come to the conclusion that, especially in the case of Bellini, it is his melody, his simple, noble, and beautiful cantilena which we have found so charming. To observe this melody, and to be so much moved by it, is perhaps, is it even a crime, on going to bed, to offer

up a prayer to heaven that equally beautiful melodies and as excellent a mode of treating vocal art may at last be vouchsafed to Germany. It is a melody, melody, and again I say melody, *e. g.* Germans. Melody is in short the language of the soul, and man should imitate it, and should imitate it to others, and if this be not as independently constructed and conserved as every other creature, is it not a pity that he, how shall he be himself understood? For the rest, it stands to reason that every one of your village schoolmasters can teach a child to sing, and that Bellini. It is, however, quite beside the question that we should make merry over his shortcoming in the matter of melody. As to this village schoolmaster for instruction, he would no doubt have learnt better, but whether, at the same time, he would have been able to teach the art of song, is undoubtedly much to be feared. Further, if we leave to this fortunate Bellini the peculiar pattern of his musical compositions, which is usual with all Italians, the *crescendos* which invariably follow the theme, the *trilli*, *cadenze*, and such like stereotyped tricks, at which we often so fiercely rail, we find that there are no more than the fixed forms, beyond which the Italian does not go, and which in many respects are by no means so objectionable. If we consider the boundless want of order, the confusion of form, of construction, of modulation, which we meet with in the works of so many new German opera composers, and which so often appear to be a mere display of technical facility, we might often well express a wish that this tangled skein might be unravelled by means of this fixed Italian form, which in the hands of the immediately clear conception of all the different phases of emotion will be made much more easy on the stage, if, together with all the language and conceptions with which it is associated, it all at once be compressed within the scope of a single, clear, and intelligible melody. And in the matter of the disquisitions on this or that instrument, and the employment of this or that way, as used, and in the end entirely left away."

"But to what an extent Italians in their degeneracy still turn to account, especially in the matter of abundance in empty flourishes and mannerisms, is evidenced by the fact that the most successful composition—Here, where the poem rises to the tragic height of the ancient Greeks, and the moderns have been so far from creating, merely serves only to increase the solemn and imposing character of the whole; all the phases of passion, which are rendered in so particularly clear a light by his art of song, are thereby made to rest upon a majestic soil and ground, about which they do not vaguely flutter about, but resolve themselves into a grand and manifest picture, which involuntarily calls to mind the creations of Gluck and Spontini."

"Bellini's Operas have been received with open arms and without opposition in Italy, France, and Germany; is there any reason then why they should not also be similarly treated in Livonia?—O. (RICHARD WAGNER.)"

On a first reading of the above article, which is highly suggestive of comment and reflection, many, especially those who are not familiar with the studies at the wrong end—viz., with "Parsifal" and the "Ring des Nibelungen," and have not followed them up by the study of the dramatic career of the man's career from its very beginning—will probably be inclined to throw it aside as a newspaper article, and will view it with a view to preparation to the performance of "Norma," about to be given "for his benefit." That it was written in all sincerity appears not only from Wagner's antecedents and position towards musical art prior to the time of writing, but also the fact that in a later period of his life he still continued in Bellini, and held him up as an example of melodiousness. This will be made clear.

Wagner's career prior to his undertaking the conductorship of the theatre at Riga, and follow this up by recounting a few words which he wrote at himself at a later period, and which apparently have not been made public.

At Leipzig, where he was a schoolboy and as a student of the University, Wagner applied himself far more assiduously to the study of music, in which he was regularly instructed, than to the study of Theodor Weing, than to the requirements of either School or University. The result of his composition was not only a series of various other works, both musical and literary, which are duly set forth in the master's list, but he was also a member of the "Dannreiter's Dictionary of Music and Musicians," edited by Sir George Grove. Of all the music he heard during this time, he was most deeply impressed with Beethoven's symphonies. As Heinrich Dorn has

related of him, there probably was never a young musician who knew Beethoven's works more thoroughly than Wagner did in his eighteenth year. He had copied for himself the whole score of the most important of Beethoven's instrumental works. He went to bed, says Born, "with the quartets, he sang the songs, and he had the concertos on his piano-forte-playing was never of the best; in short, he was possessed with a *furo* *Beethovenianus*, which, added to the fact of his extraordinary mental activity, promised to bring forth rich fruit."

During his first professional engagement—viz., as chorus-master of the first orchestra (1853) at Wagner found time to write both words and music of an opera in three acts, "Die Feen," taking for his models (as he says) the operas of Berlioz, Weber, and Marschner. Returning to Leipzig in the spring of 1854, he came under the influence of the celebrated actress and singer, Wilhelmine Schröder-Devrient, whose playing of the part of *Romeo* in Bellini's "Montecchi e Capuletti" profoundly impressed him. Soon afterwards he heard Abner's "La Muette de Portici" ("Masaniello"). These two events set him thinking. And here we cannot do better than quote Mr. Dannreuther's words from the article already alluded to:—"He was ambitious, and longed for an immediate and palpable success"—could he not take hints from Bellini and Abner, and endeavour to combine the merits of their work? Heroic music in Beethoven's manner was the ideal desired, but it seemed doubtful whether anything approaching it could be attained in connection with the stage. The cases before him showed that effective music can certainly be produced on different lines, and on a lower level; the desiderata, as far as he then saw them, were to contrive a play with rare and beautiful music to compose music that would not be difficult to sing, and would be likely to catch the ear of the public. The result was "Das Liebesverbot" (written in two acts, after Shakespeare's "Measure for Measure"), the music of which (says Mr. Dannreuther) is curiously unlike his later work. It is difficult to trace in it the influence of "La Muette," and even of "Il Pirata" and "Norma."

From the Autumn of 1854 to the Spring of 1856 Wagner resided at Magdeburg, where he gave concerts and conducted at the theatre. At the concerts, his overtures to "Die Feen" and "Das Liebesverbot" were performed, and he wrote a Cantata for New Year's Day, and music to a play, "Der Schatzkammer," &c. At the theatre he received a subvention from the Court of Saxony, the manager, Herr Böttmann, was in a chronic state of impending bankruptcy, matters were far from satisfactory. As a final stroke, his opera "Das Liebesverbot" was hastily put upon the stage and proved an utter failure.

All attempts to secure the production of the work in Leipzig and Berlin having proved of no avail, he accepted the conductorship of the theatre in Kassel, where, he says, "I wanted a year amid petty cares, worrying myself and others. An overture, 'Ruhe Britannia,' is the only thing I wrote." As at Magdeburg, so again here, the bankruptcy of the manager of the theatre terminated his engagement.

The following year (1857) found him fulfilling a similar engagement at Riga, where the performance of "Norma," which had been seen to these remarks, was performed on the 15th of December.

Now, to pass over to a later period of the master's life. It was in May, 1862, that a goodly company of musicians assembled at Bayreuth on the memorable occasion of the laying the first stone of the Festspiel Theatre. Wagner, who had been related at the success which "Lohengrin" had recently met with in Italy. In the course of conversation, he asked: "Do you not think this was so? It was due to its melodious character, which the Italians readily recognised—You young Germans do not know what true music is, the only thing I wrote." As at Magdeburg, so again here, the bankruptcy of the manager of the theatre terminated his engagement.

We now therefore, stand face to face with the fact, on Wagner's own showing, that the greatly plumed of some portion of the charm of his music is to be found in the Italian style of its melody, e.g., that of Spontini and Bellini, and that this was so, a proposition as this must appear to many, is not however difficult to reconcile, if we turn to "Rienzi," the earliest of his operas, in which this was so to all. Here we certainly find that the general cut of the melodies is more in accordance with Italian and French than with German. In his subsequent works this is less easy to trace, for Wagner made such gigantic strides from one opera

to another, remodelling the style of each in accordance with its poetical and dramatic requirements, that, much as Wagner prided himself on being a reformer of the Germans, it is impossible to characterize any one of his later works as being specifically German, or indeed as anything else but German. In other words, all, or nearly all, the many constitutions which together go to make up the index of a Wagner Opera, is it not principally due to the fact that the style will vary with the times, for these are few and far between, and which once pervaded, that Wagner's music has gained so strong

To draw a moral from the above: we should not forget that, though we may rejoice at the death of Wagner, we will not regret that he is dead, for we have long been weary, we still owe something to it, and we shall not be doing amiss if, taking the hint given by Wagner, we join in saying that we may be given to every composer to arise in as beautifully a melodious vein as Bellini, or—as he did.—*London Musical Times.*

THE UNIVERSITY OF MUSIC.

It is so easy and cheap a way of obtaining notoriety, if not fame and power, to flatter national pride and prejudices, that it is not to be wondered at that the writers upon the history of music should attempt to give to the lands of their birth, credit for originating and possessing all that is noble in the divine art of song. The German, in involved and labored sentences proves to his satisfaction that to the *Germanen* the world is indebted for all that is grand in the tone-art; the Italian laughs a merry laugh at this sneering grant of the Vatican to the style of the Italian, but denies to him the divine *afflatus* which fills with melody only those artists who have been born beneath the sunny skies of his native land, while the Frenchman gives his moulted an extra twist, as he flings a sarcastic criticism at either, and in the end declares that Gallia is still and ever will be the home of what the old Provencals called "*le gai saber*."

To every race the latter style is the "second," or at least those of us who are acquainted emancipated from the bondage of traditions and national prejudices, cannot but rise, and say that music is not the birthright of any nation or race, but a development of a gift, natural to the whole of the world, and a development of the civilized nations of the world are co-workers rather than rivals and in no sense enemies. That national characteristics which have become a part of that very style, will appear in music is as undeniable as that one composer's style will be different from that of another. Surroundings, customs, blood, politics and religion act and react upon each other and produce the emotions that are eventually voiced forth by the musician, who thus becomes the often unconscious interpreter, not only of his inner self, but also of those national characteristics which have become a part of that very style.

But, however varied the expressions of music, however distinctly marked by national peculiarities or idiosyncrasies, facts show not only that it has its basis as a universal gift of mankind, but, also, that the principal nations or races which have used the world music civilization have contributed their quota to the sum of our present science and art of music.

To every race and to the history of music cannot but substantiate that statement.

By common consent, the Christian church is credited with the birth of the modern style of music. It was the Christian faith which gave inspiration if not life to the art of song in Europe. Not of what nationality was that inspiration? That force which set in motion the whole of our present tone-hunt was entirely outside of the boundaries of any race, and it is the revelation of the fatherhood of God and brotherhood of man it was one which was destined largely to be a world's inheritance.

If we look at the nationality of the early teachers of the art, we also find that they belonged to different lands. The Keltic, the Greek, the Italian, the German, the French, Jean de Murs, all have very real claims to not only credit, but honor and gratitude as pioneers in the art of harmony.

In the more purely secular branch of music, the French, the Greek, or the Italian, comes first to the front, but from Italy comes the first opera. Then comes an era of great activity and tremendous ability among the Italian composers, illustrated by the names of Dufay, Josquin, Fresco, Willaert and Goudimel. Then Italy again joins up and later Germany, beginning with Bach,

produces a dynasty of tone kings who, though dead, still live. And yet, of late years, if we look at Wagner, whose proper place in the hierarchy of musicians will be fully decided only by generations to come, Germany has been the home of a great composer. Whose turn next? France claims that even now she holds the scepter; Italy has still her Verdi and now comes forward with her Boito, and points to the great activity of her younger composers to show that if the "music of the future" is not here, it is in the future of France; the Germans will not believe that the scepter can depart from among them, and look anxiously but confidently at the new French composers who shall rival Bach, and Handel, and Haydn, and Beethoven; England hopes not to be last in the race, and even we have begun to say that the music of the future may not be far distant when we shall contribute to the music of the world not only our famous exponents but famous composers. Our nation being made up of so many heterogeneous elements, has therefore fewer peculiarities, in other words, fewer national characteristics or a less distinct national life than any other, and hence a distinctly American art of music should not be expected among us. But for not being distinctively American, can it be inferior? Are not the conditions of our social life the most favorable to the free and greatest development of individuality? When the great musician arises among us will not his work be only the greater for being the expression of his time and country? We think so, though perhaps "the wish is father to the thought." At any rate, if we remember that music is not the special birthright of any race, that it is innate in all people and may be developed by all; we shall on the one hand be ready to judge with impartiality the work of the great composers of the past, and have faith in our own musical future. In such matters to believe is almost to have.

THE GRAND OPERA HOUSE LIBRARY.

There is a complete card catalogue to the 10,000 volumes which now compose the library of the Grand Opera House, Paris. In modern dramatic criticism and historic memoirs, and in full-texted and annotated editions of the works of the library is especially rich. It is M. Nourissier's desire to complete this collection in the most complete and useful manner possible. The looks about the stage in whatever language they may be written. The musical library is also growing rapidly; it contains nearly thirty thousand volumes. Among its treasures are many unpublished and almost unknown airs, overtures and fragments of all kinds from operas by the great composers of the French school. There are, for example, at the Opera, at least fifty full operative scores of musical dramas never either performed or published nor written by novices, but by composers as distinguished as Sacchini, Philidor and Harl. There are also, in the library, "Robert le Diable," and other clips from the musical workshop of Rossini and Meyerbeer, abundant, and are well known to the students of the works of these composers. Among the other treasures of the library is a full collection of the designs for the costumes and scenery produced at the Opera. Most of these were by the artists attached to the establishment, but some are from more distinguished hands, such as Delacroix, for example. From the Baron Taylor sale in 1876, the library was enriched by an important collection of designs for 18th century costumes by the painter, for Watteau, Eisen, and their fellows, as well as an exchange with another government department, the Opera, for a collection of designs of the costumes and scenery of the Opera of the 17th century.

LENTEN MUSIC.

It presents the music in all our churches runs in the mind. The Lenten music of Lent has caused a change in the style of music, but the change is often worked out in the mind of the musician. The Lenten music in the Episcopal churches the "Te Deum" must not be used, and in its place is to be used the "Gloria." The Lenten music of the song of the "Three Holy Children," a poem of praise, in its entirety, far more joyful in character than the "Gloria," is a Lenten music, for its introduction in Lent date back to the prayer book of 1549. Yet, in the old English use, "Te Deum" is so far from being a Lenten suitable for a penitential season, was specially worded as a festal canticle. As far back as the

* This statement of Mr. Dannreuther is not given on hearsay, but results from a perusal of Wagner's "Lebenserinnerungen," and the second volume of his "Gesammelte Werke," which few here enjoyed, seeing that both works are still un-

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OUR MUSIC.

"HOME, SWEET HOME" (Concert Para-

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To add one more to the numerous paraphrases of

"Home Sweet Home" is to challenge comparison

with the work of many capable writers, among

whom we may mention such masters in that branch

of the art as Thalberg and Gottschalk. Compari-

son with the best is what we here invite. One

very noticeable feature of this, as compared with

other treatments of this melody, is, that while it

gives an opportunity for the display of technique,

its effect is not, as is the case with those of Thal-

berg and Gottschalk, dependent almost solely upon a

high development of technique. In other words,

while a virtuoso will make more effect with it than

one less skilled, the ordinary pianist will find it

grateful and pleasing alike to himself and his

audience.

"WILL O' THE WISP".....*Jungmann*.

This is one of the numbers recently added to

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tions. This edition is by far the best, and is becom-

ing popular by all odds the most popular of all the

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"TILLIE'S FAVORITE RONDO" (Duet).....*Carl Sidus*.

Our readers are familiar with the solo of this

charming little composition and will be grateful to

us for giving them now an excellent four-hand

arrangement of the same.

"I'M A HAPPY LITTLE NIG FROM ALABAMA"

.....*Hubbard T. Smith*.

"A Little" nigger, "now and then

is tickled by the host of men."

So (nearly so) says the adage. We hope it

may prove true in this case, although we are not

quite sure that we are doing the proper thing in

giving this minstrel composition a place in our

Review. We would however, call the attention of our

readers to the fact that, though this class of songs is

not a high one, this is one of the best of its class

ever let loose upon a suffering world. The German

text, by Herr Niedner, is a "Pennsylvania Dutch"

"OH, WHERE SHALL REST BE FOUND?".....*W. Goldner*.

We here present to our readers a very melodious

and withal very musically setting of Mont-

gomery's beautiful words. We are happy to state

that our publishers have made arrangements with

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Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact not to be overlooked, that the house of Carl Kunkel & Co. is not only famous in the selection of the pieces it publishes, but also famous for the carefully edited, fine printed and revised publications ever seen in America, that further notice of this is unnecessary.

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HOME, SWEET HOME.

Paraphrase de Concert.

par Julie Rive-King.

Allegretto ♩ - 100.

Moderato ♩ - 100.

Cantabile.

First system of musical notation. It consists of a grand staff with a treble and bass clef. The right hand (labeled 'r.h.') plays a series of eighth-note chords, with fingerings 2, 1, 3, 2 indicated above the first measure. The left hand (labeled 'l.h.') plays a bass line with eighth notes. Pedal points are marked with 'Ped.' and a star symbol. The system ends with a forte 'f' dynamic marking.

Second system of musical notation. The right hand continues with eighth-note chords, with fingerings 2, 1, 3, 4, 3, 2 indicated above the first measure. The left hand continues with a bass line. Pedal points are marked with 'Ped.' and a star symbol. The system ends with a star symbol.

Third system of musical notation. The right hand continues with eighth-note chords, with fingerings 2, 1, 3, 2 indicated above the first measure. The left hand continues with a bass line. Pedal points are marked with 'Ped.' and a star symbol. The system ends with a star symbol.

Fourth system of musical notation. The right hand continues with eighth-note chords, with fingerings 2, 1, 3, 4, 3, 2 indicated above the first measure. The left hand continues with a bass line. Pedal points are marked with 'Ped.' and a star symbol. The system ends with a star symbol.

Fifth system of musical notation. The right hand continues with eighth-note chords, with fingerings 2, 1, 2, 3, 4, 2 indicated above the first measure. The left hand continues with a bass line. Pedal points are marked with 'Ped.' and a star symbol. The system ends with a star symbol.

ad lib.

Volante.

pp

Ped.

pp

Ped.

Ped.

Ped.

a tempo.

f

Ped.

Ped.

Ped.

Ped.

f

l.h.

Ped.

Ped.

Ped.

Ped.

Moderato ♩ = 100.

f

rit. molto.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

This variation will loose its effect if played faster than here indicated.

Adagio ♩ - 100.

To be performed in the same manner as the previous measures.

The pedal should be used only to sustain the notes of the melody given in large type. To do this the pedal should be released at the precise moment when the melody notes, in large type in the left hand, are struck. The large notes must be held down with the fingers while the other notes of the arpeggio are given only their exact value. When the entire arpeggio has been played and all its notes except the melody notes, have been silenced by the damper the pedal must again be used to keep the melody notes ringing while the hands are raised preparatory to playing the next arpeggio in the same manner.

Small hands may omit the notes marked with an † to be struck with the second finger.

Volante.

8-

Ped. Ped.

Moderato ♩ - 72. Ped.

Moderato ♩ - 72. Ped. Ped. Ped. Ped.

Moderato ♩ - 72. Ped. Ped. Ped. Ped.

Moderato ♩ - 72. Ped. Ped. Ped. Ped.

1. 2. *f*

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

2. *ad lib.* *pp*

Ped. * Ped. * Ped. Ped. Ped. *

a tempo. *f*

Ped. * Ped. * Ped. Ped. Ped.

pp

Ped. Ped. Ped. Ped. Ped. *

FINALE.

♩ - 88.

ff

8

Ped.

2

Ped.

2

Ped.

2

Ped.

2

8

Ped.

2

Ped.

2

Ped.

2

ff

8

Ped.

2

Ped.

2

Ped.

2

Ped.

2

8

rit.

8

a tempo.

Ped.

2

Ped.

2

Ped.

2

Ped.

2

8

ff

TILLIE'S FAVORITE RONDO.

Carl Sidus Op. 105.

Allegretto ♩ = 100. Secondo.

The musical score is written for piano and consists of four systems. The first system is a piano introduction in bass clef, marked 'p' and 'Allegretto' with a tempo of 100 beats per minute. It features a series of eighth-note triplets in the right hand and sustained chords in the left hand. The second system begins the main rondo in treble clef, with the right hand playing chords and the left hand playing a simple bass line. The third system returns to the piano introduction in bass clef. The fourth system concludes the piece in treble clef with a final chord. The score includes various musical notations such as triplets, slurs, and dynamic markings.

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TILLIE'S FAVORITE RONDO.

Primo.

Carl Sidus Op. 105.

Allegretto ♩ - 100.

Allegretto 4 - 10c.

Handwritten musical score for a piece titled "Allegretto 4 - 10c." The score is written for two staves, Treble and Bass Clef, in 2/4 time. The tempo is marked "Allegretto" and the key signature is one flat (B-flat). The score consists of five systems of music. The first system begins with a mezzo-forte (mf) dynamic. The notation includes various musical symbols such as notes, rests, and slurs, along with handwritten fingering numbers (1-5) and articulation marks. The piece concludes with a double bar line and a repeat sign.

Secondo.

First system of musical notation, featuring a piano introduction with a forte (*f*) dynamic. The right hand plays a series of sixteenth-note runs with fingerings 1-2-3-4-5 and 1-2-3-4-5. The left hand plays a similar pattern with fingerings 6-4-3-2-1 and 6-4-3-2-1.

Second system of musical notation, continuing the piano introduction with a piano (*p*) dynamic. The right hand features sixteenth-note runs with fingerings 1-2-3-4-5 and 1-2-3-4-5. The left hand continues with fingerings 6-4-3-2-1 and 6-4-3-2-1.

Third system of musical notation, showing a transition to a more melodic line in the right hand with fingerings 4-3-2-1 and 1-2-3-4-5. The left hand continues with fingerings 6-4-3-2-1 and 6-4-3-2-1.

Fourth system of musical notation, featuring a forte (*f*) dynamic and a series of chords in the right hand with fingerings 1-2-3-4 and 1-2-3-4. The left hand continues with fingerings 6-4-3-2-1 and 6-4-3-2-1.

Fifth system of musical notation, concluding the section with a piano (*p*) dynamic and a final melodic line in the right hand with fingerings 1-2-3-4 and 1-2-3-4. The left hand continues with fingerings 6-4-3-2-1 and 6-4-3-2-1.

Primo.

This page contains six systems of musical notation for a piano piece, labeled "Primo." The notation is written on grand staves (treble and bass clefs). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The piece is divided into sections by repeat signs and first/second endings. The first system begins with a key signature of one sharp (F#) and a common time signature (C). The notation includes many slurs and ties, indicating complex melodic and harmonic lines. The piece concludes with a final cadence marked by a double bar line and a repeat sign.

Secondo.

First system of musical notation, measures 1-4. The right hand features a series of chords with fingerings 1, 2, 3, 4, 5. The left hand has a bass line with a forte (*f*) dynamic marking.

Second system of musical notation, measures 5-8. The right hand continues with chords and fingerings. The left hand maintains the bass line.

Third system of musical notation, measures 9-12. The right hand includes a melodic line with a forte (*f*) dynamic marking. The left hand continues with the bass line.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with a forte (*f*) dynamic marking. The left hand continues with the bass line.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with a forte (*f*) dynamic marking. The left hand continues with the bass line. The system concludes with a double bar line and a final chord.

FEU FOLLET.

New Edition, Revised by the Author.

WILL O' THE WISP.

A. Jungmann Op. 217.

Allegretto ♩ = 112.

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allegretto' with a metronome marking of 112. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). Pedal points are indicated by 'Ped.' and asterisks. The piece concludes with a final cadence in the fifth system.

mf *cres.*

Ped. *

mf

p

Ped. *

Ped.

Op. 132

Ped. Ped. Ped. Ped. Ped. *

Handwritten musical score, first system. Treble and bass staves. Key signature: two flats. Time signature: 4/4. Dynamics: *mf*. Pedal markings: Ped. *.

Handwritten musical score, second system. Treble and bass staves. Key signature: two flats. Time signature: 4/4. Dynamics: *mf*.

Handwritten musical score, third system. Treble and bass staves. Key signature: two flats. Time signature: 4/4. Dynamics: *leggiere*. Pedal markings: Ped. *.

Handwritten musical score, fourth system. Treble and bass staves. Key signature: two flats. Time signature: 4/4. Dynamics: *OP. 1*. Pedal markings: Ped. *.

Handwritten musical score, fifth system. Treble and bass staves. Key signature: two flats. Time signature: 4/4. Dynamics: *p*. Pedal markings: Ped. *.

Handwritten musical score, sixth system. Treble and bass staves. Key signature: two flats. Time signature: 4/4. Dynamics: *p*. Pedal markings: Ped. *.

O WHERE SHALL REST BE FOUND?

Words by J. Montgomery.

W. Goldner.

Andantino. ♩ - 72.

O where shall rest be found, Rest for the wea - ry soul!... T'were vain the ocean's depths to sound, Or

pierce to either pole.... The world can nev - er give.... The bliss for which we sigh.... T'is

not the whole of life to live, Nor all of death to die.....

dolce.

Copyright - Kunkel Bros. 1886.

Beyond this vale of tears, There is a life a-bove.... Unmeasured by the flight of years, And

all that life is love.... There is a death whose pang.... Out-

lasts the fleeting breath; O what e-ter-nal hor-ror hang A-round the second death!... Lord,

God of truth and grace.... Teach us that death to shun,.... Lest we be banished from thy face And

ev - er - more un - done, ... Lest we be banished from thy face, And ev - er - more un - done

cres. *f* *mf*

Lord, God of truth and grace, Teach us that death to shun, Lest we be banished from thy

f *f*

face And ev - er - more un - done!...

rit. *rit.* *p*

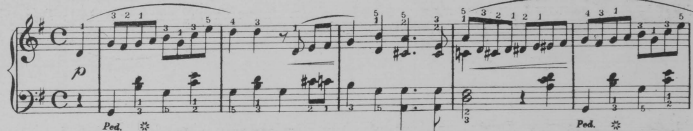
rit.

IM A HAPPY LITTLE NIG.

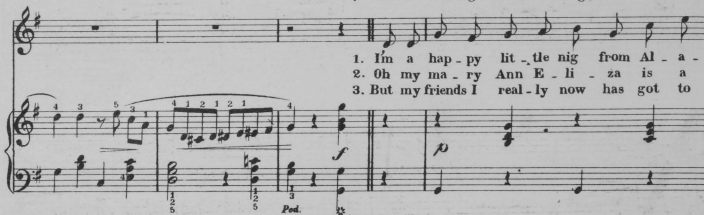
BIN E LUST'GER KLEENER NIG.

Hubbard T. Smith.

Moderato. ♩ - 88.

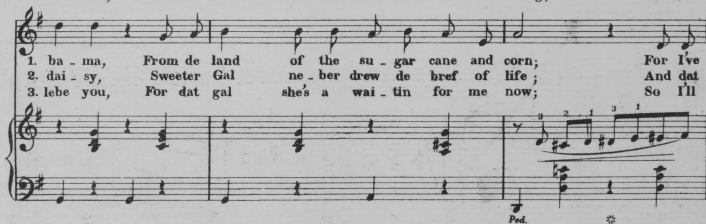


3. Doch, mei Frendsich muss now ma che dass ich
 2. Oh Ma-ry Ann E - li - za se is e
 1. Bin e lust'ger kleener Nig run Al - a -



1. I'm a hap - py lit - tle nig from Al - a -
 2. Oh my ma - ry Ann E - li - za is a
 3. But my friends I real - ly now has got to

3. ge - he, Denn sel Mä - del se lau - ert now uf mir, Flott ich
 2. dai - sy, Sü - ser Mä - del uf Er - den net war da, Un das
 1. ba - ma, Fun de Land wo is Korn un Zu - cker stang; Ich bin



1. ba - ma, From de land of the su - gar cane and corn; For I've
 2. dai - sy, Sweeter Gal ne - ber drew de bref of life; And dat
 3. lebe you, For dat gal she's a wai - tin for me now; So I'll

3. geh de Road entlang bis ich se - se - he, Un im Sternlicht den Bund erneu'n wir.
 2. klee - ne sü - sse Ding siemacht' mir crazy, Wenn se promised zu wer'n mee - ne Fraa.
 1. komm euch weisse Leut' zu a - mü - si - ren, Un ich thu's, fer shure, mit mei Ge - sang.

1. come to 'muse you white folkswid my sing,ing, And I'se gwine to do it sures you're born.
 2. lit - tle dar - ling gal she set me cra - zy, When she promised to be - come my wife.
 3. skip a - long de road to where I'll meet her, Dar neath the bright star re - new our vow.

3. Nu geh ich, na, an - y - how merkt das,
 2. Juch - hei - je! de Wed - den is nit fern,
 1. Juch - hei - je! look, wie ich leicht mich schwing,

1. Hi there! see! me cut dis pi - geon wing!
 2. Gal - ly Hi! de day aint be - ry far!
 3. For I go, oh just ketch on to dat!

3. Gibt's was fei - ner kee - ner sagt mer was.
 2. Ich lad' al - le ein wer kommt nur gern.
 1. You bet, ich schien tan - ze wie ich sing.

1. You bet I can dance as well as sing!
 2. I in - vites and hope you'll all be dare.
 3. Aint dat fine but not so fine as dat!

Chorus. Now ma - Now jess

- case un fetch de News zu ol' Miss Li - za 'Cause mer hen heu - te Nacht e Meet - en

hier;

Und ver - treib'n de zeit mit Tan - xen un mit Sin - gen De

night;

We will pass de time in danc - ing and in sing - ing, And

Nacht durch bis zun Togsticht schier.

Hal - le - lu - ja!

Hal - le -

lu - - ja!

Hal - le - lu - - ja!

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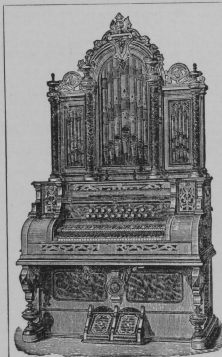
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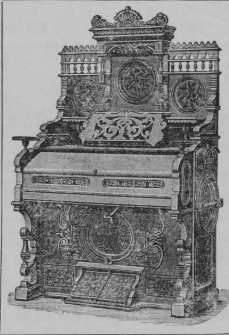
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cludes the dramatic, but the subject per-
tains to sacred story. Of this kind is the
singing required in such oratorios as Sam-
son, Jephtha and Judas. The other kind
is precisely the same as church singing. It
is the purely sacred singing which ought
to characterize the utterance of a vocalist
who takes part in Handel's "Messiah." Portions
of this oratorio are so frequently rendered in the
church that it is right to offer an observation upon
singing when it forms a part of public worship. The
solo singer in a church ought to realize his posi-
tion. The relationship in which he stands is of a
two-fold character. It is primarily between himself
and the Creator, and in a secondary manner be-
tween himself and the congregation. His office is
to assist the choir. He has by his art to move the
congregation to prayer and praise. There ought
to be the highest form of devotion in his singing,
and genuine sympathy in his tones. He should
show that he is himself moved, that he may be en-
abled to move others. The purest and the best
singing is essential in a church, as it is expected to
be, and intended to be, an aid to worship. If it be
not this, it must be a hindrance, as there is no such
thing in this case as neutrality. But if it be an aid,
it must be admitted that the singer's position is a
serious and important one, second scarcely to that
of the preacher. And it is not hard to believe that
at times his influence is the greater of the two.
Those gentlemen who have the engaging of singers
for the service of the sanctuary should not lose
sight of the real office of the singer and the scope
of his power, and be careful that they engage the
services of genuine artists. An eminent and con-
sequent preacher used to say that "Oh, rest in the
Lord (Mendelssohn's well sung was a better ser-
mon than he could preach.

STAGE LIGHTING.

UCH of the extraordinary change that
has taken place within twenty years is
owing to the resources of science being
applied to the stage. This is illustrated
by the progress made in lighting. With
the blaze of footlights, the light at
the sides and at the top, the performers
seem to move almost in a ring of fire—
to say nothing of that glowing furnace, the sun-
light, which fiercely illuminates the audience.
Nay, the actress of note must have a special light
of her own, and we see the leading lady panned
across the stage by the dazzling blaze of the lime-
light. It is difficult to conceive the contrast to all
this in Garrick's day, when the stage was lit
not by footlights, but by four large chandeliers which
hung over the heads of the players. This was a
rational system, for the faces were effectively lit up,
and the scenery left dim and indistinct. But then
these were the old foolish times when only cared
for scenery, but for the play only and the actors.
Then any stuff would do for dresses—the coarsest
was most effective—for there was but little light to
see the texture. In Macready's dress in "Virgin-
ius," now in Mr. Irving's possession, the armor
was of pasteboard covered with tinfoil, and the
dagger of wood. There was a scarf of red serge,
a linen tunic, and sandals, etc. The whole could not
have cost a couple of pounds. But a rich dress
would have been wasted, and now the searching
rays would display the poverty of material. Hence
the introduction of rich and costly stuffs which
makes the actresses' bill for dress now as high as
that of a lady of fashion in the season. Hence
those superb plushes and velvets of many tints,
the brocades, the rare ornaments. In the pan-
tomime we see whole bands of young ladies wear
their helmets, shields, and breastplates no longer
of pasteboard, but made of a brilliantly polished
silver metal which reflects the bright rays of the
limelight. This metal is costly enough, and these
costs of armor cost a good deal. Stage jewelry now
is a regular manufacture, and those many
actresses wear real diamonds, it need not be said
that the mimic stones are more effective. Sham
furniture looks more like furniture, and is more
than the finest that could be ordered from Maple's.
It would take too long to expound this, but in illus-
tration it may be said that at the Théâtre Français
there is a property clock for a bouloir elegantly
painted and made of papier-maché, and which cost
\$200 or \$300.

The craze on electrical study is beginning to beat fruit.
"Are you the conductor?" asked a man on an excursion train.
"And an" and the courteous official, "and my name is
Wood." "Oh! that can't be," said the boy, "for wood is a
non-conductor."

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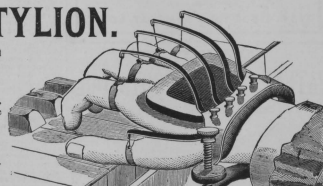
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THE ST. LOUIS NATATORIUM, corner Nineteenth and Pine Streets, will be opened for the season of 1886, on or about May 1st. The entire building has been thoroughly renovated and many new features added at great expense, making it the finest swimming school in the world.

We have received from Mr. N. Kneass, Jr., 1325 Market St., Philadelphia, copies of his magazine in raised print, for the blind. The publication is every way worthy of serious consideration and we hope all those of our readers who have blind friends and acquaintances will give them the above address and advise them to subscribe. Better yet; subscribe for them and let your kindly gift be the cause of their enjoying the benefit of those whom sunshine cannot reach through its ordinary channels.

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THE STOCKHOLDERS of the Cincinnati Musical Festival Association and contributors to the fund for the support of the cause have designated by the Board of Officers and the General Committee for the Festival of 1886, in connection with the Mayor of the city and the Mayor of the State. The soloists of the Festival are: Lilli Lehmann, Emma Juch, Helene Haeseler, Emma Camille, Gordon W. Whittier, William Candlish, Whitney Mockridge, William Ludwig, Alonzo E. Standford. The audition will be held at 10 o'clock Tuesday morning, April 20, at 10 o'clock in College Hall.

A Musical Festival on a large scale, has been arranged to be held in Toronto about the middle of June next. The works selected for performance are: Handel's "Israel in Egypt" and "Messiah"; "More at Vitis," in addition to which there will be a miscellaneous Concert and a Children's Festival Concert. The choir will consist of at least 1000 voices, and the orchestra will comprise the best available talent in the United States, as well as local exponents. A guarantee fund over \$500,000 dollars has been raised to insure success. The rehearsals are now being carried on weekly, under the able conductors of Mr. J. H. Torringale.

CHARACTER is the internal life of a piece, engendered by the composer; sentiment is the external impression, given to the work by the interpreter. Character is an intrinsic, positive part of a composition; sentiment, an extrinsic personal matter only.

Character is innate, steady, precise; and, inasmuch as it is wholly expressed by the rhythm, more particularly by the time and tempo, the rendering of a piece can only be true to the character, if the time and tempo are generally upheld. Sentiment on the other hand, is extraneous, unsteady, varied, and, though it may be appropriate, yet it is frequently inappropriate and false.

Therefore, necessary to keep the sentiment under control, and to always maintain the character. In fact sentiment should not be allowed to interfere with character, as it is detrimental to the character of a composition.—Christians.

A STRIKING instance of the union of a strong taste for music with a passion for the fine arts is to be found in the subject of one of the liveliest and brightest of recent biographies—Gustave Flaubert. Jealous of contemporary painters and sculptors, he harbored no such feelings towards musicians, and reckoned among his intimate friends and frequent guests: Rossini, Gounod, Liszt, Pauline Viardot, Alboni, Faure, Nilsson and Poldi. Flaubert himself was a much more than average amateur. He played the violin with considerable taste and spirit; Rossini styled him an excellent character, a Greek plot; and by his clever juggling and excellent imitations of leading artists he often delighted and entertained his musical friends. Music would sometimes go hand in hand with work in his case, and he has been known to sit down to his pen in order to play a mandolin polka for his friends to dance to, and then, lay down his violin, to return to his task in the corner of the studio. Finally, we read, that not content with musical boxes, he took a delight in mystifying his guests with musical decaners.

The Editor of London Truth, M. Labouchere, writes thus of the author of the libretto of the "Mikado": "V. & Gilbert. I trust that the Americans will not judge us by Mr. Gilbert's farces and imitate him. He is a man of high rank, one of the most honorable of the publishing firms of the United States. The latter should not have been worse than we are. We hope that the Americans will now assent to international copyright. Mr. Gilbert's Americans should know. It is very amusing, but very cross grained gentlemen, whose inferiority of sense is always leading him on to quarrel with them, while his own view of his works is so exaggerated that he sincerely thinks the Americans had no sense on kindred lines, and then send him their weight in gold for the privilege. That swing him. Mr. Hurd should have sent him a line, and sound insult to injury. The Americans should have given a statue to him in all their towns, and have begged him to draw on the public Treasury for a few millions, or some such thing, as an inadequate monetary recompense for his condescension in allowing them to benefit by his heaven-born genius."

The regular championship season of the American Association of Base Ball Clubs will, in St. Louis, open at Sportsman's Park on the 11th instant. The following games will be played during the month:

Month:		
April	17th Browns vs. Pittsburgh	
	18th
	19th
	20th
	21st	Louisville
	22d
	24th
	25th
	26th	Cincinnati
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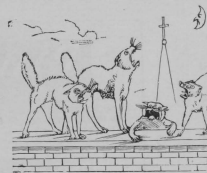
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A NEGRO, undergoing an examination as a witness, when asked if his master was a Christian, replied: "No, sir, he is a member of Congress."

INSCRIPTION on a tombstone in Columbia, Tenn.: "Escaped the bullets of the enemy to be assassinated by a cowardly pup—a kind husband, an affectionate father."

The preacher actually started the sexton into opening the windows, when he told him that the air was so bad in the close church, that it put the organ out of tune using it to blow with.

"Lark, I hear an angel sing!" sang a young man, in an outside township school exhibition. "No, lark," shouted an old farmer in one of the back seats, "it's only my old mule that's larked outside!" The young man broke down and quit.

A nurse of a month went to a married lady of a quarter of a year, and said: "My darling says that women are fools." "Never mind," said the other, "he is only studying nouns; wait until he reaches adjectives."

MARK TWAIN, speaking of a new morquolet note, writes: "The day is coming when we shall sit under our trees in church and slumber peacefully, while the discomfited dice club together and lark it out on the minister."

SCORRY-scorn scholar for the teachers—"Did you say that the pupil of my head were all numbered?" Teacher—"Yes, my dear!" Sunday-schooler—"What's a Min South-east of a tropic and cold opposite?" "That etherealized essence of a prosopical combination of 'O' and 'A'—a Min South-east of a tropic and cold opposite?"

As a theatre in Dublin, a gentleman requested a man in front of him to sit down, advising sarcastically, "I suppose you are aware, sir, that you are opaque." "I shall sit down when I feel me," was the response, "and if you want to handle my name, mind it's not 'Pake' at all, but 'O'Brien'."

A woman was sentenced, for deserting, to have his ear cut off. After undergoing the ordeal, he was escorted out of the court-yard to the tune of the "Rogue's March." He then turned and in mock dignity, thus addressed the mistresses: "Gentlemen, I thank you, but I have no use for music."

When a New Hampshire chap wanted to break off the engagement of the girl he loved, to another fellow, he did try to persuade either that the other was false, or that (pulling out a hair and presenting it) "what the number of that one?"

The young lady came and tried to sell me a manuscript story. "My teacher likes it," she said, when I had repeated our usual formula, of no space, no money, no time, and that was all. "Teacher an editor?" I inquired mildly. "No, indeed," was the answer, "she's a person of refinement and education."

"Will you be so kind, my little friend, as to tell your grandmother that the man who is taking the census yesterday to like to see her?" said a down-town census taker yesterday to a young miss of seven summers. The little lass looked at him instantly, and then replied: "Yes, sir! I'll tell her, but I don't believe she has any."

An Englishman at a hotel in New York, asked the clerk if there were "oysters in the hotel?" "Oh, yes," was the answer, "step right in the restaurant and we'll keep them in the office." "Good," said Mr. John Bull, "I think you misunderstand me, you know; I mean a oyster, don't you know, a hilt, a belladonna, may be you call it in this country."

A young man with an extremely powerful voice was in doubt as to which of the arts to adopt. He went to Cherubini for advice. "Suppose you sing me a few bars," said the master. The young fellow sang so loud that the walls fairly shook. "Now," said he, "what do you think I am best fitted for?" "Auctioneering," dryly replied Cherubini.

ROSSINI was at the Opera, in Paris, one evening, and went next to him in the stalls was a pompous individual, who, from his anything but solo, rose remarks upon the performance, must have considered himself, as a musical critic, per se. The opera was "Il Barbiere di Siviglia," and the heroine was represented by a comely celebratory, for her fond vocalization. At the conclusion of "Una voce poco fa," which brought down the house, the pompous individual, and of Rossini's neighbor in particular, the maestro asked the latter who was the composer of it? "The first time I ever heard it!"

"Rossini, of course. What a question?" Really, Monsieur, I beg your pardon; but it's the first time I ever heard it!"

"Ah!" said the critic, turning especially round to Rossini, "you can easily perceive that you are not very well acquainted with operatic music."

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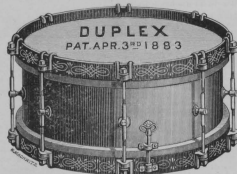
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giving a variety to select from that can not be found in any other house in the country.

Every instrument warranted. Catalogues mailed on application.

HISTEY & CAMP,
NOS. 188 AND 190 STATE STREET,
CHICAGO, ILL.

PATENT DUPLEX DRUM.



It is a known fact that the snarehead of a drum, in order to respond to the slightest touch of the stick, should be very thin and have much less tension than the tough batterhead. To accomplish this was a problem, which remained unsolved until we invented our Duplex Drum, the heads of which are tightened separately.

Send for Circular and Price List.

N. LEBRUN MUSIC CO.

ST. LOUIS, MO.



LITTLE Bess to gentleman caller: "You ain't black, are you, Mr. Y?"

"Black, child? Why, no, I should hope not. What made you think it was?"

"Oh, nothin' 'cept pa said you was awful niggardly."

Mrs. JOHNS—"They tell me that Smith fellow is paying his address to the widow Robinson."

Mrs. JOHNS—"I don't believe a word of it!"

Mrs. JOHNS—"Tying his address, indeed! The fellow never said anything in his life."

It could not be sweat under any circumstances and would spoil the prettiest nose or the sweetest voice in the world.

Surely "Jah Hebe dich" can never take the place of "I love you," though it could scarcely be so misinterpreted as when the Frenchman said devotedly to an American girl, "Je t'aime," and she replied, "What it means?"

"Have you heard the news, Pat?" said a jester to an Irish man.

"An' phat's that, sor?"

"The devil is dead!"

"Tain't that, sor. It's all I have by me, or I might do bet-ter," said Pat, handing him a penny. "I never sinned an orphan away lovely handed, sor."

"Shall I sing that beautiful song 'Mother is Waiting,' for you?" asked a bush street girl of a gentleman making a morning call, and who was a little deaf.

"I beg pardon. What was that?"

"Mother is Waiting."

"Excuse me, I'll go. I saw her hanging out the clothes as I came. Sorry to detain you from your washing."

For many years Moses, a negro, was a servant at the University of Alabama, and waited on the students very faithfully; but he was a most notorious hypocrite. He was, on that account, commonly called "French" among the boys.

One day he was passing a crowd of students, when one of them, out of mischief, called to him and said: "I say, preach, what are you going to do when Satan gets you?" "Wait on students," was the ready reply.

A SORTED colored vagrant was brought before a Texan Justice of the Peace.

"You snore as a chronic vagrant. You have been punished time and again for begging and stealing," said the Justice.

"Hold up dar, Judge! I nebber before was accused of beg-ging. I've been saunt to the county jail five times, and to de penitentiary at Huntsville, twice, but hit was for stealin' chery time, but I try to make me out wasser dar I is!"

Zeas Sings.

In the far West what may be termed the religious traveler is occasionally met with—the perambulating parson or the migratory missionary.

"Where are you going," said a young gentleman to an elderly one in a white cravat, whom he overtook a few miles from Little Rock. "I am going to heaven, my son. I have been on my way for eighteen years. Well, good-by, old fellow! If you have been traveling toward heaven for eighteen years and got no nearer than Arkansas, I will take another route."

The following lines were taken from a young lady's hymn-book, which she carelessly left in church—

I look in vain—he does not come;
I hear, dear God, what shall I do?

I cannot listen as I ought,
I know he listens so.

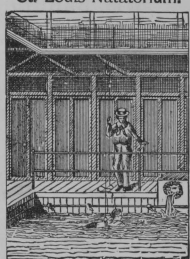
He might have come as well as not;
What plagues these fellows here!

I'll bet he's fast asleep at home,
Or smoking a cigar.

SEASON, 1886.

REOPENING OF THE
St. Louis Natatorium.

The Finest Swimming School in the World.



Teacher and Pupil.

(SWIMMING SCHOOL.)

COR. 19TH and PINE STREETS.

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